FACULTY OF MUSIC

CALENDAR 1954-1955

ROYAL CONSERVATORY OF MUSIC

UNIVERSITY OF TORONTO

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CALENDAR, 1954–1955

1954

September 1 *Wednesday.* Degree Courses: Last day for filing applications for admission.

September 13 *Monday.* Diploma Courses: Last day for filing applications for admission.

September 14 and 15 *Tuesday* and *Wednesday.* Diploma Courses: Entrance examinations.

September 18 to 21 *Saturday* to *Tuesday.* Degree Courses: Registration with the staff in Arts (English, French, History, Mathematics, German, Italian, Physics.)

September 21 *Tuesday.* All Courses: Last day for registration with the Secretary of the Faculty of Music.

September 22 *Wednesday.* Degree Courses: Academic year begins at 9 a.m. Lectures in Arts subjects commence.

September 22 *Wednesday.* The opening address by the President to the students of all faculties and schools at 3:45 p.m. in Convocation Hall.

September 23 *Thursday.* Meeting of the Council.

September 24 *Friday.* All courses: Registration with the staff in Music.

September 27 *Monday.* All courses: Lectures and classes in Music commence.

October 7 *Thursday.* Meeting of the Council.

October 11* *Monday.* Thanksgiving Day. University and Conservatory buildings closed.

November 1 *Monday.* General Music: Last day for submitting subjects for essays by students in the Third Year.

November 11 *Thursday.* Remembrance Day Service at 10:45 a.m. Lectures and laboratory classes withdrawn from 10:00 a.m. to 12:00 Noon.

December 2 *Thursday.* Meeting of the Council.

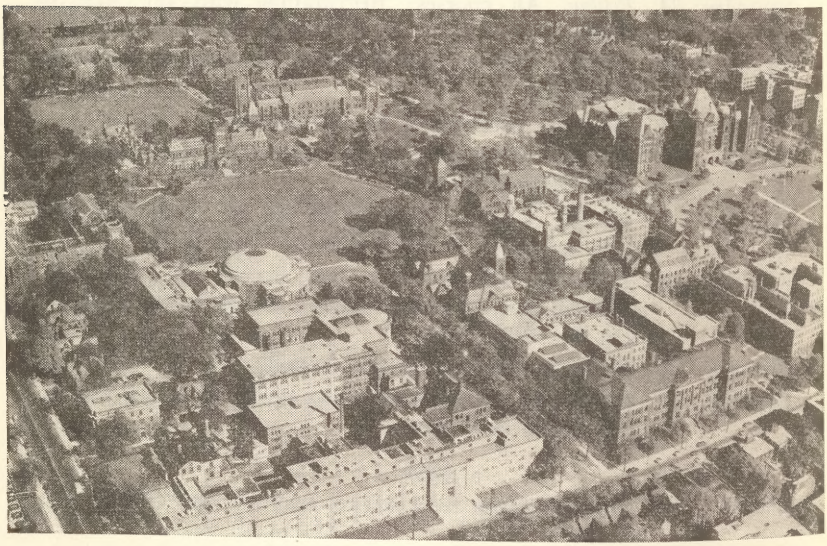
December 17 *Friday.* All courses: Last day of lectures and classes. Term ends at 5 p.m.

1955

January 3 *Monday.* Easter term begins. Lectures and classes commence at 9 a.m.

*Or other such date as may be decided by Order-in-Council.

January	13	*Thursday.* Meeting of the Council.
February	1	*Tuesday.* Last day for submitting applications for the annual examinations.
February	3	*Thursday.* Meeting of the Council.
April	1	*Friday.* Last day for submitting essays and compositions for students in the General Music Course.
April	8	*Good Friday.* University and Conservatory buildings closed.
April	15	*Friday.* Degree Courses: Last day of Lectures and classes. Term ends at 5 p.m.
April	18	*Monday.* Degree Courses: Annual examinations in all subjects begin.
April	29	*Friday.* Diploma Courses: Last day of lectures and classes.
May	9	*Monday.* Diploma Courses: Annual examinations in all subjects begin.
May 17 and 18		*Tuesday* and *Wednesday,* Diploma Courses: Entrance examinations.
May	19	*Thursday.* Meeting of the Council.
May	20	*Friday.* Diploma Courses: Term ends at 5 p.m.
May 25, 26, 27		*Wednesday, Thursday, Friday.* University Commencement.



Air View of University Campus

ADMINISTRATIVE STAFF

THE UNIVERSITY

President . . . . Sidney Smith, Q.C., M.A., LL.B., LL.D, D.C.L., F.R.S.C.
Registrar . . . . . J. C. Evans, B.A.
Librarian . . . . . W. S. Wallace, M.A., LL.D., F.R.S.C.
Warden of Hart House . . . . . J. McCulley, M.A. (OXON.)
Director of University Extension . . . . . J. R. Gilley, B.A.SC.
Vice-President . . . . . C. T. Bissell, M.A., PH.D.
Comptroller . . . . . A. G. Rankin, B.COM., C.A.
Bursar and Secretary to the Board of Governors
C. E. Higginbottom, F.C.I.S.
Superintendent of Buildings and Grounds . . . A. D. LePan, B.A.SC.
Chief Accountant . . . . . D. J. REID
Director of University Health Service
G. E. Wodehouse, M.C., M.D., F.R.C.P.
Assistant Director of University Health Service—Women
Miss F. H. Stewart, B.A., M.D.
Director of Athletics and Physical Education—Men . W. A. Stevens, B.S.
Director of Athletics and Physical Education—Women Miss Z. Slack, B.A.
Director of the University of Toronto Press . . . M. Jeanneret, B.A.
General Secretary-Treasurer of the Students' Administrative Council . . . . . E. A. Macdonald, B.A.
Associate Secretary of the Students' Administrative Council
Miss A. E. M. Parkes, B.A.
Director of Hart House Theatre . . . . . R. S. Gill, M.A.
Director of the Placement Service . . J. K. Bradford, O.B.E., M.A.SC.

THE ROYAL CONSERVATORY OF MUSIC OF TORONTO

Dean . . . . . Boyd Neel, C.B.E., B.A., M.R.C.S., L.R.C.P.
Secretary-Treasurer . . . . . John F. Brook
Registrar . . . . . Frederick C. Silvester, F.C.C.O.
Director of Public Relations . . . . . Ezra Schabas, B.S., M.A.
Librarian . . . . . Jean Lavender, B.A., B.L.SC.

FACULTY OF MUSIC

Director . . . . . Arnold M. Walter, JUR. UTR. DR., (Prague)
Assistant to the Director . . . . . Robert A. Rosevear, A.B., M.M.
Secretary . . . . . Mrs. K. R. Kilburn

TEACHING STAFF

Associate Professor . . . . . Robert A. Rosevear, A.B., M.M.
Assistant Professor . . . . . Richard Johnston, M.M., PH.D.
Assistant Professor . . . . . John J. Weinzweig, M.M.
Lecturer . . . . . Talivaldis Kenins
Lecturer . . . . . Oscar Morawetz, MUS.DOC.
Lecturer . . . . . Godfrey Ridout
Special Lecturer . . . . . John Beckwith, MUS.BAC.
Special Lecturer . . . . . Charles Peaker, MUS.DOC., F.R.C.O.
Special Lecturer . . . . . Lister Sinclair, M.A.

PIANO

Boris Berlin
Madeline Bone
Margaret Miller Brown
B. Hayunga Carman
Alberto Guerrero
Gordon Hallett
Earle Moss
Boris Roubakine
Mary MacKinnon Shore

VOICE

Gina Cigna
Emmy Heim
Irene Jessner
Weldon Kilburn
George Lambert
Eileen Law
Dorothy Allan Park
Ernesto Vinci

STRINGS

Marcus Adeney
Geza de Kresz
Isaac Mamott
Kathleen Parlow
Elie Spivak
Harold Sumberg
Cornelius Ysselstyn

ORGAN

Charles Peaker

COLLEGIUM MUSICUM

Maestro Ernesto Barbini

All communications regarding admission to the Faculty of Music should be addressed to the Secretary of the Faculty of Music, Royal Conservatory of Music of Toronto, 135 College Street, Toronto 2-B, Ontario.

COURSES OF INSTRUCTION

A. *Courses leading to the degree of Bachelor of Music*

The Faculty of Music offers two three-year residence courses each leading to the degree of Bachelor of Music (Mus.Bac.): the course in General Music; and the course in Music Education.

The course in General Music is designed to provide special training in either Composition, or History and Literature of Music. Graduates of this course may proceed to the degree of Doctor of Music in accordance with the requirements given on pages 46 and 47. If they are also graduates in Arts of an approved university they are eligible to enrol at the Ontario College of Education.

The course in Music Education is designed for the training of teachers of Music in secondary schools. Graduates of this course who desire to qualify as teachers of Music in secondary schools must spend a session at the Ontario College of Education. Full information regarding the requirements for admission to the Ontario College of Education may be found in the Calendar of the College.

B. *Courses leading to the Artist and Licentiate diplomas*

The Faculty of Music offers two three-year residence courses leading to the Artist and Licentiate diplomas of the Royal Conservatory of Music: the Performers course and the Teachers course.

The Performers (or Artist Diploma) course is designed to provide the necessary training for especially gifted singers, instrumentalists, organists, and composers who are sufficiently advanced to be able to prepare themselves, under the guidance of artist teachers, for a professional career.

The Teachers (or Licentiate) Course (in piano, violin and voice) combines vocal or instrumental training with specialized instruction in pedagogy and practice teaching to prepare the graduate for a career as a private teacher.

C. *Courses leading to the degree of Master of Music*

The Faculty of Music, through the School of Graduate Studies, offers residence courses leading to the degree of Master of Music (Mus.M.). The student will do advanced work in one of the following fields of concentration: Composition, History and Literature of Music (Musicology), Theory, or Music Education.

I. ADMISSION REQUIREMENTS

A candidate for admission to all degree and diploma courses must have completed the sixteenth year of his age on or before the 1st of October of the year in which he applies for admission.

A. *Degree Courses*

Admission to the First Year

A candidate must submit his application for admission to the University Registrar at as early a date as possible and not later than September 1st, together with the certificates listed in (*a*) (*b*) and (*c*) below or their equivalent:

(*a*) The Ontario Secondary School Graduation Diploma in the General Course, showing credit in four options.

(*b*) The Ontario Grade XIII Certificate
For admission to either course, at least Third Class Honours is required in English and one other subject of Grade XIII.

General Music—Standing is required in the following three subjects:

English
Two of French
German
Greek
History
Italian
Latin
Mathematics (two of Algebra, Geometry, Trigonometry)
Science (two of Botany, Chemistry, Physics, Zoology)
Science (two papers not already chosen)
Spanish

Music Education—Standing is required in the following four subjects:

1. English
2. One of French
   German
   Greek
   Italian
   Latin
   Spanish
3. One of Mathematics (two of Algebra, Geometry, Trigonometry)
   Science (two of Botany, Chemistry, Physics, Zoology)
   a Language in 2 not already chosen

4. One of HISTORY

a MATHEMATICAL paper not chosen in 3

a LANGUAGE in 2 not already chosen

SCIENCE (two papers not already chosen).

(*c*) CERTIFICATES OF THE SCHOOL OF MUSIC OF THE ROYAL CONSERVATORY OF MUSIC OF TORONTO

General Music—Grade IX Practical in any subject; this includes Grade II Theory and Grade III Harmony.

Music Education—

Grade VIII Practical in Piano (which includes Grade II Theory) and Grade III Harmony . . . or

Grade VI Practical in Piano, Grade VI Practical in another instrument or voice, Grade II Theory, and Grade III Harmony . . . or

Grade VI Practical in Piano and Grade III Harmony with the Grade XIII Certificate in Music of the Department of Education of Ontario.

N. B.—Before graduation each student enrolled in the Music Education course must have passed the Grade X examination in any instrument or voice.

EQUIVALENT CERTIFICATES

The following certificates of examinations recognized as equivalent in value to the Secondary School Graduation Diploma in the General Course and the Grade XIII certificate, generally known as Junior and Senior Matriculation respectively, may be accepted in so far as they meet the admission requirements of the University of Toronto in subjects and percentages and conform to the admission requirements of the universities of the respective provinces. A candidate applying for admission on such certificates must submit an official statement of the marks upon which these certificates were awarded.

New Brunswick, Newfoundland, Nova Scotia, Prince Edward Island—Junior and Senior Matriculation certificates of the Common Examining Board or of their respective Departments of Education. Second and Third Year certificates of Prince of Wales College are also accepted from Prince Edward Island.

Quebec—The Quebec High School Leaving and Senior High School Leaving Examination certificates; the Junior and Senior Matriculation certificates; the Junior and Senior Matriculation certificates of McGill University.

Manitoba, Saskatchewan, Alberta—The Junior (Grade XI) and Senior (Grade XII) Matriculation certificates.

British Columbia—The University Entrance or Junior Matriculation certificate and the Senior Matriculation certificate.

A candidate for admission to the General Music course who is the holder of the Associate diploma of the School of Music of the Royal Conservatory of Music of Toronto in any musical subject and who has obtained honour standing in each of the theoretical papers for that diploma, may apply for admission to the second year. If admitted, the candidate will also be required to obtain standing in English 1a and 1b, and Physics 8 or their equivalent under conditions to be prescribed by the Council of the Faculty of Music.

A candidate applying for advanced standing must submit his application to the University Registrar at as early a date as possible and not later than September 1st together with the certificates listed in (a) and (b) on pages 8 and 9 and a statement of the School of Music of the Royal Conservatory of Music showing that he has obtained the Associate diploma with the required honour standing in the theoretical papers.

An undergraduate of another university may be admitted to advanced standing on such conditions as the Senate on the recommendation of the Council of the Faculty of Music may prescribe. Such an applicant must submit with his application for admission (1) his matriculation certificates; (2) an official transcript of his record in the university from which he wishes to transfer showing in detail the courses which he has completed with his standing in each, and showing that he has been granted honourable dismissal; (3) a calendar of the university giving a full description of the courses taken.

Admission to advanced standing in the Music Education course is granted only under exceptional circumstances.

B. *Diploma Courses*

A candidate for admission must submit his application to the Secretary of the Faculty of Music at as early a date as possible and not later than September 13.

Candidates for admission must submit evidence of the completion of a standard four-year high school course or a satisfactory equivalent.

Admission to the diploma courses will be determined by examinations which will be held at the Royal Conservatory of Music in Toronto on May 17th and 18th and September 14th and 15th. These examinations will be in performance and theory and the requirements are as follows:

(*a*) *Performance* (pieces or songs only) similar to the requirements for the Associateship examination of the Royal Conservatory of Music (A.R.C.T.). Students of composition will be accepted after the examination and acceptance of an original composition.

(*b*) *Theory*–similar to Grade III Harmony of the School of Music of the Royal Conservatory of Music. Candidates who hold an A.R.C.T. diploma are exempt from examination in Theory.

II. GENERAL REGULATIONS

1. *Registration*

Each student shall register with the Secretary of the Faculty not later than September 21st. He shall also register with the members of the teaching staff according to the dates listed on page 3. After this date, registration can be effected only by petition to the Council.

2. *Vaccination*

Each student must at the time of his medical examination by the University Health Service present evidence of successful vaccination or must be vaccinated by the attending physician.

3. *Attendance*

Each student enrolled in the Faculty of Music (degree and diploma courses) is required to be in full-time attendance at all prescribed lectures, classes, and lessons.

4. *Physical Education*

In all degree courses Physical Education is compulsory for each man in his first two years of attendance and for each woman in her first year of attendance.

5. *Standing in the Year*

(*a*) *General Music*

To obtain standing in any year, a candidate must, at an annual examination, receive credit in all, or in all but one, or all but two, of the subjects prescribed in that year. A candidate must obtain complete standing in the First Year before he may register in the Third Year.

(*b*) *Music Education*

To obtain standing in any year, a candidate must, at an annual examination receive credit in all, or all but one, of the subjects in Group A and in all, or all but one, of the subjects in Group B. A candidate who is conditioned at an annual examination in one subject of Group A must obtain standing in this subject at the supplemental examination in order to be eligible to enrol in the next higher year. The Viva Voce examination in the Second Year is independent of these groupings and supplemental examinations may be arranged as required. A candidate

must obtain complete standing in the First Year before he may register in the Third Year.

(*c*) *Diploma Courses*

To obtain standing in any year a candidate must, at an annual examination, receive credit in all, or all but one, or all but two of the subjects prescribed in that year. A candidate who is conditioned in a subject must obtain standing in this subject at the supplemental examination in order to be eligible to enrol in the next higher year.

(*d*) *All Courses*

A student failing to obtain standing in a year's work will be permitted to repeat the year only once unless special permission is granted by the Council of the Faculty.

6. *Standing in a Subject*

(*a*) *Degree Courses*

To receive credit in any Music subject, a candidate must obtain at a final or supplemental examination at least sixty percent of the examination mark and at least sixty per cent of the aggregate of the term and examination marks.

To receive credit in an Arts subject, he must obtain at least fifty per cent at the final examination in the subject as well as fifty per cent of the aggregate of the term and examination marks. In order to obtain standing in English in any year, a candidate must obtain at least fifty per cent in the term work as well as at least fifty per cent at the final examination. A candidate whose term mark in English in any year is less than fifty per cent must obtain a satisfactory term mark in a subsequent academic year under conditions to be determined by the staff concerned, and subsequently must pass a supplemental examination in the subject.

(*b*) *Diploma Courses*

To receive credit in a subject a candidate must obtain at a final or supplemental examination at least sixty per cent of the examination mark and at least sixty per cent of the aggregate of the term and examination marks.

7. *Grades of Honours in the Year*

First Class Honours—Eighty per cent and up
Second Class Honours—Seventy to seventy-nine per cent
Pass—Sixty to sixty-nine per cent.

8. *Grades of Honours in a Subject*

(*a*) Music Subjects:

First Class Honours—Eighty per cent and up
Second Class Honours—Seventy to seventy-nine per cent
Third Class Honours—Sixty to sixty-nine per cent

(*b*) Arts Subjects:

First Class Honours—Seventy-five per cent and up
Second Class Honours—Sixty-six to seventy-four per cent
Third Class Honours—Sixty to sixty-five per cent
Pass—Fifty to fifty-nine per cent.

9. *Examinations*

(*a*) *Degree Courses*

The annual examinations will take place at the University beginning on April 18. Applications for these examinations must be submitted to the Secretary by February 1st.

Supplemental examinations will be provided in August for candidates who are conditioned. These examinations will be held at the University and, except in the case of Viva Voce, Ear Training and Keyboard Harmony, at the following centres: Vancouver, Edmonton, Calgary, Saskatoon, Regina, Winnipeg, Kenora, Port Arthur, Sault Ste. Marie, Kapuskasing, North Bay, Kirkland Lake, Windsor, London, Kingston, Ottawa, Montreal, Quebec, Fredericton, Halifax, Charlottetown, St. John's (Nfld.). Permission to write at one of these centres must be requested when submitting the examination application. Candidates at outside centres will be required to pay the Presiding Officer's fee. Applications for the supplemental examinations must be sent to the Secretary by July 1st.

Note: Students are cautioned that, in courses where standing is granted on the basis of a term mark only, supplemental examinations are not usually provided. Failure to obtain standing in such subjects may make it necessary to repeat the course during a subsequent session. In some cases (such as group A subjects in Music Education) this would mean the student would be debarred from entering the next higher year until the condition was removed.

(*b*) *Diploma Courses*

The annual examinations will take place at the Royal Conservatory of Music of Toronto beginning on May 9. Supplemental examinations will be provided in September.

(c) *All Courses*

Representations on the part of candidates with regard to the examinations and applications for consideration on account of

sickness, domestic affliction, or other causes, must be filed with the Secretary before the close of the annual or supplemental examination period together with doctors' certificates or other evidence.

10. *Graduation Requirements*

A. *General Music*

For graduation, candidates, in addition to completing the course of study for the Third Year, must submit compositions or essays in accordance with (*a*) or (*b*) below:

(*a*) Composition: A piece for small orchestra (woodwind, horns, and strings); a movement for chamber ensemble in sonata, rondo, or variation form; a part-song for four voices unaccompanied; a song for solo voice with piano accompaniment.

(*b*) Music History and Literature: two essays upon special aspects of Musical History and Literature, each of not more than 2500 words. The subjects of the essays must be submitted to the Council for approval not later than November 1st.

These compositions or essays, which will be taken into account in determining the student's final standing, must be sent in duplicate to the Secretary of the Faculty not later than April 1st. If approved by the Faculty they cannot be returned to the student, but will be deposited in the libraries of the University and the Royal Conservatory of Music.

B. *Music Education*

Before graduation each student enrolled in the Music Education Course must have passed the Grade X examination of the School of Music of the Royal Conservatory of Music in any instrument or voice.

C. *Diploma Courses*

General Requirements

For graduation, candidates must have passed their final examinations in all secondary subjects; at a viva voce examination they must be prepared to answer questions on the composers and works included in their repertoire.

Special Requirements for the different courses are as follows:

(*a*) Courses leading to the Artist diploma

Piano —to give two complete recitals . . . or to give one recital and one concerto performance with orchestra.

*Strings —to give two complete recitals . . . or to give one recital, one concerto performance

with orchestra and one ensemble performance.

Singing —to give two complete recitals . . . or
to give one recital and to sing a major role in an operatic production.

Organ —to give two complete recitals.

Composition —to submit a symphonic work scored for full orchestra.

(*b*) Courses leading to the Licentiate diploma
to prepare two recital programs, one to be given in public.
to pass a viva voce examination on teaching methods including demonstration lessons.

**N.B. A Brass or Woodwind instrument can be substituted as major subject.*

III. FEES, BURSARIES AND SCHOLARSHIPS FEES

A student who has been admitted to the Faculty of Music is required to pay at least the first term instalment of fees on or before the opening date of the session, and before applying to the Secretary of the Faculty for his card of admission to lectures. The amount of the first term instalment of fees or of the total fee may be ascertained from the schedule below.

The second term instalment of fees, if not already paid, is payable on or before January 20th. After this date, an additional fee of $1.00 a month will be imposed until the whole amount is paid. All fees for the session must have been paid in full before the student can receive his pseudonym for the final examination.

Fees must be paid to the Accountant of the Royal Conservatory of Music of Toronto.

Academic Year	Academic Fee	Incidental Fees*	Total Fee (if paid in one instalment)	First Term Instalment	Second Term Instalment
		General Music—Men			
All Years	$225	$36	$261	$162	$100
		General Music—Women			
All Years	$225	$21	$246	$147	$100
		Music Education—Men			
All Years	$300	$36	$336	$187	$150
		Music Education—Women			
All Years	$300	$21	$321	$172	$150
		Artist and Licentiate Diploma Courses—Men			
1st Year	$350	$31	$381	$200	$182
2nd & 3rd Years	$385	$31	$416	$237	$180
		Artist and Licentiate Diploma Courses—Women			
1st Year	$350	$16	$366	$200	$167
2nd & 3rd Years	$385	$16	$401	$222	$180

*These Incidental Fees include the following fees: Hart House (for men), Students' Administrative Council, Athletic, Health Service, Undergraduate Association.

Miscellaneous Fees

Diploma fee (Third Year of Diploma Courses)	$20
Late Registration fee (a month)	1
Equivalent certificate fee	5
Advanced standing fee	10
Supplemental examination fee	10
Fee for transcript of record (each additional copy 25¢)	1

Students should be prepared to meet their living expenses, at least for the first year; they cannot expect to earn their living while studying.

BURSARIES

(available to degree course students only)

The University of Toronto General Bursaries

The Board of Governors has established a fund to provide bursaries for deserving students who without financial assistance cannot continue their formal education. Further information may be obtained from the Secretary of the Faculty.

Dominion-Provincial Student-Aid Bursaries

Under this programme, bursaries may be awarded to students in financial need who are resident in Ontario and who are in attendance at the University of Toronto. To be eligible students must have obtained not less than sixty-six per cent at their last annual examination. Further information may be obtained from the Secretary of the Faculty.

Music Education Bursaries

The Heintzman & Co. Limited Bursary.

The Waterloo Music Company Bursary.

The Canadian Music Sales Corporation Limited Bursary.

These three bursaries, each of the value of $100.00 are to be awarded annually by the Faculty of Music to students in the Third Year of the course in Music Education.

SCHOLARSHIPS

(available to diploma course students)

Through the generosity of friends of the Conservatory and various business organizations the number of valuable tuition scholarships, maintenance scholarships and bursaries has been substantially increased. Application should be made on forms provided for the purpose and obtainable from the Secretary of the Faculty.

V. PRESCRIBED SUBJECTS

GENERAL MUSIC

First Year

Harmony 1a	2 hours
Counterpoint 1a	1 hour
Ear Training 1a	1 hour
History of Music 1c	1 hour
Form and Analysis 1c	1 hour
English 1a, 1b	3 hours
Physics 8	2 hours
Choral Group 1a	1 hour
Chorus or Orchestra	
Viva Voce 1a	

Second Year

Harmony 2a (after 1954–1955 2 hours)	1 hour
Keyboard Harmony 2a	1 hour
Counterpoint 2a (after 1954–1955 1 hour)	2 hours
Ear Training 2a	1 hour
Orchestration 2a	1 hour
History of Music 2c	2 hours
Form and Analysis 2c	1 hour
*Subject of special study**	
One of: (*a*) Musical Composition	1 hour
(*b*) History and Literature of Music 2a	1 hour
One of: (History and Literature students only)	
(*a*) German	1 hour
(*b*) Italian	1 hour
Choral Group 2a	1 hour
Chorus or Orchestra	
Viva Voce 2a	

Third Year

Harmony 3a (withdrawn after 1955–1956)	1 hour
Keyboard Harmony 3a	1 hour
Counterpoint 3a (withdrawn after 1955–1956)	2 hours
Fugue 3a	1 hour
Orchestration 3a	1 hour
History of Music 3c	2 hours
Form and Analysis 3c	1 hour

*Subject of special study**	
One of: (*a*) Musical Composition	1 hour
(*b*) History and Literature of Music 3a	1 hour
One of: (History and Literature students only)	
(*a*) German	1 hour
(*b*) Italian	1 hour
Choral Group 3a	
Chorus or Orchestra	
Viva Voce	

N.B. General Music students are referred to the section covering graduation requirements on page 14.

*The Subject of Special Study chosen in the second year must be continued in the third year. The language chosen by History and Literature of Music students must also be continued in the third year.

MUSIC EDUCATION

First Year

Group A	
Harmony, Counterpoint and Ear Training 1b	5 hours
Keyboard Harmony 1b	1 hour
Choral Technique 1b	2 hours
Instrumental Class 1b	1 hour
Band and Orchestral Technique 1b	3 hours
English 1a, 1b	3 hours
Group B	
History of Music 1c	1 hour
Form and Analysis 1c	1 hour
One of: French 1a	3 hours
History 1a	3 hours
Mathematics 1a	3 hours
Chorus or Orchestra	

Second Year

Group A	
Harmony, Counterpoint and Ear Training 2b	5 hours
Keyboard Harmony 2b	1 hour
Choral Technique 2b	2 hours
Instrumental Class 2b	1 hour
Band and Orchestral Technique 2b	2 hours
Conducting 2b	1 hour
English 2a, 2b	3 hours
Group B	
History of Music 2c	2 hours

Form and Analysis 2c	1 hour
Physics 8	2 hours
Chorus or Orchestra	
Viva Voce 2b (not included in either Group A or Group B)	

THIRD YEAR

Group A	
Stylistic Analysis and Arranging 3b	3 hours
Ear Training 3b	1 hour
Keyboard Harmony 3b	1 hour
Choral Technique 3b	2 hours
Instrumental Class 3b	1 hour
Band and Orchestral Technique 3b	2 hours
Conducting 3b	1 hour
English 3a, 3b	3 hours
Group B	
History of Music 3c	2 hours
Form and Analysis 3c	1 hour
Chorus or Orchestra	

N.B. Each student enrolled in the Third Year who has not yet passed the Grade X examination in any instrument or voice must do so at the February examinations of the School of Music in order to be eligible to graduate at the spring commencement of the University.

PERFORMER'S COURSE — PIANO

FIRST YEAR

Main Subject:	
Piano (individual lessons)	1 hour
Secondary Subjects:	
Harmony, Counterpoint and Ear Training 1d	3 hours
History of Music 1d	1 hour
Sight reading	1 hour
Piano Literature	1 hour
Chamber Music	2 hours
Chorus or Orchestra	

SECOND YEAR

Main Subject:	
Piano (individual lessons)	1 hour
Secondary Subjects:	
Harmony, Counterpoint and Ear Training 2d	3 hours
Keyboard Harmony 2d	2 hours
History of Music 2d	1 hour
Form and Analysis 2d	1 hour

Accompanying 2d	1 hour
Piano Literature	1 hour
Chamber Music	2 hours
Chorus or Orchestra	

THIRD YEAR

Main Subject:	
Piano (individual lessons)	1 hour
Secondary Subjects:	
Style Study 3d	1 hour
Accompanying 3d	1 hour
History of Music 3d	1 hour
Form and Analysis 3d	1 hour
Improvisation 3d	1 hour
Piano Literature	1 hour
Chamber Music	2 hours
Chorus or Orchestra	

PERFORMER'S COURSE – STRINGS

(A Brass or Woodwind instrument may be substituted as major subject)

FIRST YEAR

Main Subject:	
Major Instrument (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 1d	3 hours
History of Music 1d	1 hour
String Literature	1 hour
Chamber Music	2 hours
Conservatory Symphony Orchestra	
Chamber Orchestra	

SECOND YEAR

Main Subject:	
Major Instrument (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 2d	3 hours
Keyboard Harmony 2d	2 hours
History of Music 2d	1 hour
Form and Analysis 2d	1 hour
String Literature	1 hour
Chamber Music	2 hours
Conservatory Symphony Orchestra	
Chamber Orchestra	

Third Year

Main Subject:	
Major Instrument (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Style Study 3d	1 hour
History of Music 3d	1 hour
Form and Analysis 3d	1 hour
String Literature	1 hour
Chamber Music	2 hours
Conservatory Symphony Orchestra	
Chamber Orchestra	

PERFORMER'S COURSE — VOICE

First Year

Main Subject:	
Singing (individual lessons)	1 hour
Secondary Subjects:	
Piano Minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 1d	3 hours
History of Music 1d	1 hour
Vocal Literature	1 hour
English Diction 1d	1 hour
German Diction 1d	1 hour
Italian Diction 1d	1 hour
Lieder 1d	1 hour
Opera School	

Second Year

Main Subject:	
Singing (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 2d	3 hours
Keyboard Harmony 2d	2 hours
History of Music 2d	1 hour
Form and Analysis 2d	1 hour
Vocal Literature	1 hour
German Diction 2d	1 hour
Italian Diction 2d	1 hour
Lieder 2d	1 hour
Opera School	

Third Year

Main Subject:	
Singing (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
History of Music 3d	1 hour
Form and Analysis 3d	1 hour
Vocal Literature	1 hour
French Diction 3d	1 hour
Lieder 3d	1 hour
Program Building and Stage Deportment 3d	1 hour
Radio and Television Techniques 3d	1 hour
Opera School	

PERFORMER'S COURSE – ORGAN

First Year

Main Subject:	
Organ (individual lessons)	1 hour
Secondary Subjects:	
Theory 1d	3 hours
Keyboard Harmony 1e	1 hour
Score Reading 1d	1 hour
History of Music 1d	1 hour
Conducting 1d	1 hour
Choral Technique 1b	1 hour
Choir Training 1d	1 hour
Chorus	

Second Year

Main Subject:	
Organ (individual lessons)	1 hour
Secondary Subjects:	
Theory 2d	3 hours
Keyboard Harmony 2e	1 hour
Score Reading 2d	1 hour
History of Music 2d	1 hour
Form and Analysis 2d	1 hour
Conducting 2d	1 hour
Choral Technique 2b	1 hour
Choir Training 2d	1 hour
Chorus	

Third Year

Main Subject:	
Organ (individual lessons)	1 hour

Secondary Subjects:	
Theory 3d	3 hours
Keyboard Harmony 3e	1 hour
Score Reading 3d	1 hour
History of Music	1 hour
Form and Analysis 3d	1 hour
Choral Technique 3b	1 hour
Choir Training 3d	1 hour
Chorus	

PERFORMER'S COURSE — COMPOSITION

First Year

Main Subject:	
Composition (individual lessons)	1 hour
Secondary Subjects:	
Piano (individual lessons)	½ hour
Instrumental Class 1b	1 hour
Theory 1e	1 hour
Score Reading 1d	1 hour
Orchestration 1d	1 hour
History of Music 1d	1 hour
Chorus or Orchestra	

Second Year

Main Subject:	
Composition (individual lessons)	1 hour
Secondary Subjects:	
Piano (individual lessons)	½ hour
Instrumental Class 2b	1 hour
Theory 2e	1 hour
Score Reading 2d	1 hour
Orchestration 2d	1 hour
History of Music 2d	1 hour
Conducting 1d	1 hour
Chorus or Orchestra	

Third Year

Main Subject:	
Composition (individual lessons)	1 hour
Secondary Subjects:	
Piano (individual lessons)	½ hour
Score Reading 3d	1 hour

Orchestration 3d	1 hour
Instrumental Class 3b	1 hour
History of Music 3d	1 hour
Criticism 3d	1 hour
Conducting 2d	1 hour
Chorus or Orchestra	

TEACHER'S COURSE – PIANO

First Year

Main Subject:	
Piano (individual lessons)	1 hour
Secondary Subjects:	
Harmony, Counterpoint and Ear Training 1d	3 hours
History of Music 1d	1 hour
Sight Reading 1d	1 hour
Piano Literature	1 hour
Chamber Music	2 hours
Pedagogy and Psychology 1d	1 hour
Teaching Methods 1d	1 hour
Chorus or Orchestra	

Second Year

Main Subject:	
Piano (individual lessons)	1 hour
Secondary Subjects:	
Harmony, Counterpoint and Ear Training 2d	3 hours
Keyboard Harmony 2d	2 hours
History of Music 2d	1 hour
Form and Analysis 2d	1 hour
Accompanying 2d	1 hour
Piano Literature	1 hour
Chamber Music	2 hours
Pedagogy and Psychology 2d	1 hour
Teaching Methods 2d	1 hour
Practice Teaching 2d	1 hour
Chorus or Orchestra	

Third Year

Main Subject:	
Piano (individual lessons)	1 hour
Secondary Subjects:	
Style Study 3d	1 hour
History of Music 3d	1 hour
Form and Analysis 3d	1 hour

Accompanying 3d	1 hour
Improvisation 3d	1 hour
Piano Literature	1 hour
Chamber Music	2 hours
Pedagogy and Psychology 3d	1 hour
Teaching Methods 3d	1 hour
Practice Teaching 3d	1 hour
Class Teaching Methods 3d	1 hour
Chorus or Orchestra	

TEACHER'S COURSE – VIOLIN

First Year

Main Subject:	
Violin (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 1d	3 hours
History of Music 1d	1 hour
String Literature	1 hour
Chamber Music	2 hours
Pedagogy and Psychology 1d	1 hour
Teaching Methods 1d	1 hour
Conservatory Symphony Orchestra	
Chamber Orchestra	

Second Year

Main Subject:	
Violin (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 2d	3 hours
Keyboard Harmony 2d	2 hours
History of Music 2d	1 hour
Form and Analysis 2d	1 hour
String Literature	1 hour
Chamber Music	2 hours
Pedagogy and Psychology 2d	1 hour
Teaching Methods 2d	1 hour
Practice Teaching 2d	1 hour
Conservatory Symphony Orchestra	
Chamber Orchestra	

Third Year

Main Subject:	
Violin (individual lessons)	1 hour

Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Style Study 3d	1 hour
History of Music 3d	1 hour
Form and Analysis 3d	1 hour
String Literature	1 hour
Chamber Music	2 hours
Pedagogy and Psychology 3d	1 hour
Teaching Methods 3d	1 hour
Practice Teaching 3d	1 hour
Class Teaching Methods 3d	1 hour

TEACHER'S COURSE – VOICE

First Year

Main Subject:	
Singing (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 1d	3 hours
Keyboard Harmony 1d	1 hour
History of Music 1d	1 hour
Vocal Literature	1 hour
English Diction 1d	1 hour
German Diction 1d	1 hour
Italian Diction 1d	1 hour
Lieder 1d	1 hour
Pedagogy and Psychology 1d	1 hour
Teaching Methods 1d	1 hour
Chorus	

Second Year

Main Subject:	
Singing (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
Harmony, Counterpoint and Ear Training 2d	1 hour
Keyboard Harmony 2d	2 hours
History of Music 2d	1 hour
Form and Analysis 2d	1 hour
Vocal Literature	1 hour
German Diction 2d	1 hour
Italian Diction 2d	1 hour
Lieder 2d	1 hour

Pedagogy and Psychology 2d	1 hour
Teaching Methods 2d	1 hour
Practice Teaching 2d	1 hour
Chorus	

THIRD YEAR

Main Subject:	
Singing (individual lessons)	1 hour
Secondary Subjects:	
Piano minor (individual lessons)	½ hour
History of Music 3d	1 hour
Form and Analysis 3d	1 hour
Vocal Literature	1 hour
French Diction 3d	1 hour
Lieder 3d	1 hour
Pedagogy and Psychology 3d	1 hour
Teaching Methods 3d	1 hour
Practice Teaching 3d	1 hour
Class Teaching Methods 3d	1 hour
Chorus	

VI. DESCRIPTION OF SUBJECTS

THEORY AND COMPOSITION

Harmony 1a. Diatonic harmony up to four parts, including secondary dominants and simple modulation. Melodic writing for voices and instruments with special application to the technique of the ground bass and the chorale style of J. S. Bach. Two hours a week.

Harmony 2a. Diatonic and chromatic harmony in three and four parts for various combinations of voices, pianoforte, string quartet, and woodwind instruments; the treatment of a Ground Bass; the style of the Chorales of J. S. Bach; free composition of a simple nature. One hour a week.

Harmony 2a. (1955–1956) Chromatic harmony in four and five parts based on 19th century harmonic technique. This will include the material of seventh chords, altered chords and advanced modulation. String quartet and song accompaniments will receive special study. Two hours a week.

Harmony 3a. (Withdrawn after 1955–1956) Harmony in not more than five parts; vocal, pianoforte, and string writing, including free composition. One hour a week.

Harmony, Counterpoint and Ear Training 1b. Sight-singing and rhythmic reading, clef reading, melodic, rhythmic, and harmonic

dictation, paralleling the concurrent study of harmony and counterpoint. Harmony in four parts, using all triad types, the dominant seventh, and secondary seventh chord types as found in the Bach technique. Counterpoint in two parts. Five hours a week.

Harmony, Counterpoint, and Ear Training 2b. Sight-singing and rhythmic reading. Advanced melodic and rhythmic dictation; advanced clef reading. Two- and three-part contrapuntal dictation. Functional recognition of advanced harmonic progressions and non-harmonic materials. Four-part harmony, using triads, seventh chords, non-harmonic materials, and alterd chords. Counterpoint in three and four voices. Five hours a week.

Harmony, Counterpoint and Ear Training 1d. Harmony: Four part writing based on triads, dominant 7th, 9th and 13th chords. Melodic writing for voices and instruments. Simple modulation. Composition in small forms for voice, violin and woodwind instruments with piano accompaniment. Harmonic analysis of selected works from student's repertoire. Counterpoint: Two part writing. Ear Training: Harmonic, melodic and rhythmic dictation. Three hours a week.

Harmony, Counterpoint and Ear Training 2d. Harmony: Study of chromatic harmony and altered chords. Composition in simple forms. Harmonic analysis of contemporary literature. Elementary orchestration and score reading. Counterpoint: Two part canon. Ear Training: Based on advanced harmony. Three hours a week.

Keyboard Harmony 2a. Transposition, score reading, modulation at the keyboard. One hour a week.

Keyboard Harmony 3a. A continuation of Keyboard Harmony 2a. One hour a week.

Keyboard Harmony 1b. Playing of cadence types. Modulation to closely related keys. Sight-harmonization of simple folk tunes and chorale melodies. Realization of figured bass, including triads with all their inversions and seventh chords. Elementary transposition. Two-part score reading using five clefs. One hour a week.

Keyboard Harmony 2b. Chromatic and sudden modulation to foreign keys employing four- and eight-bar periods. Sight harmonization of more advanced folk tunes, chorale melodies, and other songs. Realization of more advanced figured bass and classical recitative types, employing non-harmonic materials and altered chords. More advanced transposition. Three-part score reading. One hour a week.

Keyboard Harmony 3b. Improvisation of eight- and sixteen-bar periods as well as short pieces using advanced modulation. Sight harmonization in free style. Realization of continuo bass in 18th century style;

Transposition of advanced harmonic music of the 18th and 19th centuries. Score reading in four and more parts, including simple string quartets and Haydn and Mozart symphony scores. One hour a week.

Keyboard Harmony 2d. Cadences, figured basses; Harmonization of single melodies. Transposition, C clefs, elementary score reading. Two hours a week.

Keyboard Harmony 1e, 2e, 3e: see Theory 1d.

Counterpoint 1a. Sixteenth century counterpoint in the style of Palestrina. Two-, three- and four-part counterpoint with given canto fermo. Invertible counterpoint, imitations and canon. Writing of motets, madrigals, excerpts of masses and other examples in the style of the sixteenth century. Study of the styles of Palestrina and the Tudor School composers. One hour a week.

Counterpoint 2a. (1954–1955)

(i) Free counterpoint in three and four parts; double counterpoint at the octave and fifteenth; free composition in the style of the three part Inventions by J. S. Bach and in the style of a simple chorale prelude in three and four parts for strings or pianoforte. One hour a week.

(ii) Counterpoint in not more than four parts in the style of Palestrina. One hour a week.

Counterpoint 2a. (1955–1956). Eighteenth century contrapuntal technique. Free counterpoint in three and four parts in the style of the keyboard invention and chorale prelude. Canon in two parts with or without an independent part; double counterpoint at the octave and fifteenth. Introduction to fugal writing. One hour a week.

Counterpoint 3a. (Withdrawn after 1955–1956). Counterpoint in not more than five parts in free style, and in the style of Palestrina and the Tudor writers; canon in two parts with or without an independent part. Two hours a week.

Fugue 3a. Fugue in not more than four parts, for keyboard, strings or voices. One hour a week.

Theory 1d, 2d, 3d.
A theory course designed to enable the student to pass the examinations of the Canadian College of Organists, the American Guild of Organists and the Royal College of Organists. Three hours a week.

Theory 1e. Advanced Harmony and Counterpoint. One hour a week.

Theory 2e. Continuation of Theory 1e. One hour a week.

Ear Training 1a. Recognition of diatonic intervals, keynote given; rhythmic dictation; melodic dictation; recognition, in continuous examples, of the following chords in root position and first inversion:

Tonic (plus second inversion), Dominant, Subdominant, Submediant, Mediant, Supertonic (in minor key, Supertonic in first inversion only), Leading Note (first inversion only), Dominant Discords (with the inversions) to the dominant ninth; elementary modulation; two-part harmonic dictation. One hour a week.

Ear Training 2a. More advanced rhythmic and melodic dictation; elementary modulation; dictation of a simple contrapuntal passage in two parts; dictation of three and four part chords, singly and in short phrases. One hour a week.

Ear Training 3b. Melodic and rhythmic dictation. Contrapuntal dictation. Advanced musical dictation in classical formal context. One hour a week.

Orchestration 2a. Scoring for various combinations of woodwinds, horns, strings and timpani. Problems of transcription and arranging. One hour a week.

Orchestration 3a. Scoring for the large orchestra. Study of selected scores. One hour a week.

Orchestration 1d. Instrumentation; the study of string, woodwind, brass and percussion technique. Problems of transcription and arranging. One hour a week.

Orchestration 2d. Scoring for small and large orchestra. Study of orchestral scores. One hour a week.

Orchestration 3d. Composing and scoring for various instrumental combinations. Problems of radio and film. One hour a week.

Style Study 3d. Stylistic analysis of the most significant pieces in the piano and string repertoire. Problems of phrasing, bowing and ornamentation; discussion and comparison of editions and trends of interpretation. One hour a week.

Stylistic Analysis and Arranging 3b. Analyses of the styles of composers subsequent to the 18th century. Discussion of assigned readings in contemporary attitudes and viewpoints. Orchestration in general; methods of arranging set numbers for limited vocal and instrumental groups. Three hours a week.

Score Reading 1d. String quartet and simple orchestral score reading. Transposition. Use of C clef. Piano reduction of orchestral scores. One hour a week.

Score Reading 2d. Vocal scores in four and more parts. Realization of figured bass. One hour a week.

Score Reading 3d. Advanced score reading using orchestral and vocal literature. One hour a week.

History of Music 1c. The history of music from 1600 to 1759. One hour a week.

History of Music 2c. The history of music from 1759 to 1900. Two hours a week.

History of Music 3c. Two courses will be given: (*a*) from 1900 to 1950, (*b*) before 1600. Two hours a week.

History of Music 1d. From Bach to Beethoven. Music of the 18th and early 19th Centuries. One hour a week.

History of Music 2d. The 19th Century. One hour a week.

History of Music 3d. The 20th Century. One hour a week.

History and Literature of Music 2a. and 3a. Special problems to be chosen by the instructor. One hour a week.

Form and Analysis 1c. Elementary principles of form; building of phrases, sections, and periods. Binary and Ternary Form and general principles of Rondo and Sonata form. One hour a week.

Form and Analysis 2c. Sonata form. One hour a week.

Form and Analysis 3c. The contrapuntal forms, with particular reference to (*a*) Bach and (*b*) the present century. Analysis of some of the fugues in Bach's "The Well Tempered Clavier", volumes I and II (Kalmus and Associated Board editions are recommended), and of three or four modern scores. One hour a week.

Form and Analysis 2d. Harmonic analysis. Elementary form. Sonata form. One hour a week.

Form and Analysis 3d. Sonata form. The polyphonic forms. One hour a week.

Criticism 3d. Aesthetic concepts and fundamentals of criticism. Essays on composition and performances to be written and discussed. One hour a week.

Academic Subjects

English 1a. Composition. The writing of at least four original compositions during the session. The student is expected to acquire a suitable dictionary and a handbook of usage from a list recommended by the Department of English.

English 1b. English Literature from Chaucer to Milton. (*a*) Chaucer, *Prologue to the Canterbury Tales*; Shakespeare, *Hamlet*, *Antony and Cleopatra*; Donne, the selections in *Representative Poetry*, Vol. I; Milton, *Paradise Lost* (In *Representative Poetry*, Vol. I); More, *Utopia*; Bacon, *Essays*; Bunyan, *Pilgrim's Progress*, Part I. (*b*) Marlowe, *Doctor Faustus*; Shakespeare, *The Tempest*; Jonson, *The Alchemist*; Spencer, Herrick, Marvell, Vaughan in *Representative Poetry*, Vol. I; The Book of Job. (*c*) Students will be expected to read

selected chapters of a History of English Literature recommended by their instructor. Three hours a week. Instruction in English is given by the staff of University College only.

English 2a. Composition. The writing of at least four original compositions during the session.

English 2b. English Literature from Dryden to Keats. (*a*) Selections from Dryden, Pope, Wordsworth, Shelley, Keats in *Representative Poetry*, Vols. I and II; Swift, *Gulliver's Travels*; Fielding, *Tom Jones*; Johnson, *Preface to Shakespeare*; Sterne, *A Sentimental Journey*; Austen, *Pride and Prejudice.* (*b*) Gray, Burns, Blake, Coleridge, Byron in *Representative Poetry*, Vols. I and II; *A Shorter Pepys* (Nelson); Addison, *The Spectator*, Vol. I (Everyman). Boswell, *Life of Samuel Johnson*, (Modern Library); Scott, *Old Mortality*; Lamb, *Essays of Elia*; Congreve, *The Way of the World*; Goldsmith, *She Stoops to Conquer.* (*c*) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week.

English 3a. The writing of essays on subjects connected with the Third Year Course in literature.

English 3b. English Literature from Tennyson to the present. (*a*) Selections from Tennyson, Browning, and Arnold in *Representative Poetry*, Vol. II, and additional poems of Tennyson and Browning and from T. S. Eliot in *Modern American Poetry and Modern British Poetry.* Revised Edition, Untermeyer (Harcourt); Newman, *On the Scope and Nature of University Education*, Lectures IV-VII inclusive(Everyman); J. S. Mill, *Essay on Liberty*; Arnold, *Culture and Anarchy*; Thackeray, *Vanity Fair*; George Eliot, *Middlemarch*; Joyce, *A Portrait of the Artist as a Young Man*; Shaw, *Saint John* with Preface; Synge, *The Playboy of the Western World.* (*b*) D. G. Rossetti, Swinburne and Meredith in *Representative Poetry*, Vol. II; Whitman, Hardy, Yeats, Dickinson, Frost and Auden in *Modern American Poetry and Modern British Poetry*, Revised Edition, Untermeyer; James, *The American*; Forster, *A Passage to India.* (*c*) Students will be expected to read selected chapters of a History of English Literature recommended by their instructor. Three hours a week.

French 1a. French literature in the Romantic period, with intensive study of prescribed texts: Smith (ed.) *Short Stories by French Romanticists* (Heath); Balzac, *Eugénie Grandet* (Holt); Berthon, *Nine French Poets, 1820–1880* (Macmillan). Supplementary reading. Pronunciation. Composition. Three hours a week. Instruction in this subject is given by the staff of University College only.

German. A Course designed to provide students in the General Course with a reading knowledge of German. One hour a week.

History 1a. History of Europe since 400. No single text-book is prescribed but a choice of general histories, from which students should do their basic reading, is listed below. A full reading list will be supplied at the opening of term. Essays are prescribed in all courses. General Histories: A. E. R. Boak, A. Hyma and P. W. Slosson, *The Growth of European Civilization*; E. M. Burns, *Western Civilizations*; H. A. L. Fisher, *History of Europe*; C. J. H. Hayes, Baldwin and Cole, *History of Europe.* Two hour lectures, and one tutorial group.

Italian. A course designed to provide students in the General Course with a reading knowledge of Italian. One hour a week.

Mathematics 1a. Calculus and Analytical Geometry. The concepts of function, limit, derivative; applications to tangents and curve-tracing; the approximate solution of equations; integrals with applications to Geometry. The application of Algebra to the study of conics and other special curves in the plane, and of lines, planes, and quadrics in space. Text-books: F. H. Miller, *Calculus*; C. H. Lehman, *Analytic Geometry.* Three hours a week.

Physics 8. Elementary Acoustics. Text-books: Culver, *Musical Acoustics*; Jeans, *Science and Music;* Lloyd, *Music and Sound.* Lectures and laboratory, two hours a week.

Vocal Studies and Ensembles

Choral Technique 1b. The physiology of the child, adolescent and adult voice. Group and individual voice testing and classification. Fundamentals of breathing, tone production and intonation. Evaluation of the tonic solfa and other systems of sight reading. Repertoire. Two hours a week.

Choral Technique 2b. Breathing, tone production and intonation continued. Interpretation, with special reference to diction, attack, release, and other problems. A study of special problems relating to the adolescent voice. Repertoire. Two hours a week.

Choral Technique 3b. A continuation of the Second Year course including the interpretation of various vocal forms. Public performance and programme planning including operettas, etc. Radio technique. Accompaniment. Adjudication. A comparison of different theories of voice training and choral technique. Two hours a week.

Choir Training 1d, 2d and 3d. Choir organization and repertory. Church music to be studied, played and conducted. Study of hymns, plainsong, anthems, cantatas and oratorios suitable for Church performance. One hour a week.

Choral Group 1a, 2a, and 3a. An introduction to the polyphonic style from the 15th to the 18th centuries. One hour a week.

Vocal Literature. A survey of vocal literature from the 17th century monodists to the present day with special emphasis on style, interpretation and program building. One hour a week.

English Diction 1d. Physiology of the voice. Exercises to develop resonance and clarity of articulation. Detailed analysis of vowel and consonant sounds occurring in English. One hour a week.

French Diction 3d. Elementary French grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

German Diction 1d and 2d. Elementary German grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

Italian Diction 1d and 2d. Elementary Italian grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

Lieder 1d, 2d and 3d. The songs of Schubert, Schumann, Brahms, Hugo Wolf, Gustav Mahler, Richard Strauss. One hour a week.

Program Building and Stage Deportment 3d. A course for advanced singers giving consideration to problems facing the professional recitalist. One hour a week.

Radio and Television Techniques 3d. A course for advanced singers giving consideration to problems of broadcasting and telecasting; preparation of microphone and screen tests. One hour a week.

Opera School. Voice students in the Artist diploma course join the solo class of the Opera School. In addition to all chorus rehearsals they attend classes in Stage Deportment and in the Technique of Acting; they are coached in their operatic repertoire, take part in choral concerts and broadcasts, and are cast as soloists in the various productions presented during the season.

University Chorus. The University Chorus provides ensemble experience through regular weekly rehearsals during the academic year. Membership is open to any musically qualified undergraduate of the University.

Instrumental Studies and Ensembles

Band and Orchestral Technique 1b. The organization and training of wind instrument groups. General survey of wind, percussion, and stringed instruments. Transposing instruments. Creating interest in instrumental music. Practical experience in ensemble playing. Basic principles of conducting. Three hours a week including a weekly class for the study of instrumental repertoire.

Band and Orchestral Technique 2b. Further practical experience in ensemble playing. The instruments of percussion. The concert band.

The marching band. Library administration. Small wind and percussion ensembles. Two hours a week, including a weekly class for the study of instrumental repertoire.

Band and Orchestral Technique 3b. The school orchestra. String teaching. String ensembles. The string section of the orchestra. Ensemble playing emphasizing strings. Small and unbalanced orchestras and other instrumental groups. Criteria for the selection of instruments. Instrumental music in the community. Rehearsal procedures. Musical aptitude and achievement testing. Repertoire, with emphasis on the critical evaluation of published music. Two hours a week, including a weekly class for the study of instrumental repertoire.

Instrumental Class 1b. Practical study of wind instruments with emphasis on tone production, embouchure, fingering, tuning, and care of the instrument. The student will specialize in one instrument of either the woodwind or brass group, and develop a general knowledge of the others in the group. Instruments studied include flute, oboe, clarinet, bassoon, saxophone, trumpet, French horn, trombone, euphonium, and tuba. Instruments will be provided for home practice. One hour a week.

Instrumental Class 2b. A continuation of Instrumental Class 1b. The student will study the group of instruments not covered in First Year. One hour a week.

Instrumental Class 3b. The study of stringed instruments; special emphasis will be placed on violin playing, but students will also have experience on viola, violoncello, and double bass. Bowing, fingering, phrasing, tuning, care and repair of stringed instruments. Instruments will be provided for home practice (Violin majors will have special instruction in violoncello). One hour a week.

Accompanying 2d and 3d. The study and practice of the art of pianoforte accompaniment. A survey of the standard repertoire both vocal and instrumental. One hour a week.

Chamber Music. The reading, study and performance of trios, quartets, quintets, etc. Two hours a week.

Improvisation 3d. Practical extemporization upon simple themes. One hour a week.

Piano Literature. A survey of piano music from Bach to the present day with special emphasis on style, interpretation and program building. One hour a week.

Piano Minor. Individual lessons; for violinists, singers and composers. ½ hour weekly. Violinists and singers who have passed Grade VI piano examination (or an equivalent) do not take this subject.

Sight Reading 1d. The reading and study of solo pieces, accompaniments, duets, of symphonies and overtures arranged for two pianos. One hour a week.

String Literature. A survey of string music from Bach to the present day with special emphasis on style, interpretation and program building. One hour a week.

Conservatory Symphony Orchestra. The Conservatory Symphony Orchestra affords practice in orchestral routine and training. Rehearsals are held weekly; the orchestra appears in students' concerts and recitals.

Chamber Orchestra. The Chamber Orchestra will specialize in works for smaller combinations and suitable selections from the operatic repertoire.

University Symphony Orchestra. The University Symphony Orchestra provides ensemble experience through regular weekly rehearsals during the academic year. Membership is open to any musically qualified undergraduate of the University.

Teaching Courses

Class Teaching Methods 3d. For pianists, violinists, and singers in the Licentiate diploma course. One hour a week.

Pedagogy and Psychology 1d, 2d and 3d. Fundamental principles of music teaching. One hour a week.

Practice Teaching 2d, 3d. During the last two years of the Licentiate diploma course candidates are required to teach at least one pupil, the teaching to be supervised, demonstration lessons to be given.

Teaching Methods 1d, 2d and 3d. Procedure, methods and materials. One hour a week.

Miscellaneous

Conducting 2b. Further practical experience in conducting choral and instrumental groups through close integration with the courses in Choral Technique and Band and Orchestral Technique. Score reading, transposition, interpretation. One hour a week.

Conducting 3b. A continuation of the second year work. Special reference to conducting from full score. One hour a week.

Conducting 1d. Principles of baton technique. Conducting of simple vocal and instrumental scores. One hour a week.

Conducting 2d. More advanced work with special reference to modern scores. One hour a week.

Viva Voce 1a, 2a and 3a.

Each student in General Music will have, at the end of each academic year, an oral examination at which he will be asked questions of a general nature, and covering in particular a critical and analytical knowledge of the following scores:

1a. Purcell, Ode on St. Cecilia's Day (Novello) J. S. Bach, Goldberg Variations (Schirmer-Kirkpatrick)

2a. Mozart, Prague Symphony No. 38 (Boosey & Hawkes) Faure, La Bonne Chanson (Hamelle)

3a. Tallis, Lamentations (Oxford) Moussorgsky-Ravel, Pictures at an Exhibition (Boosey & Hawkes)

In addition to showing knowledge of the scores mentioned above, students in the third year will also be required:

(*a*) To play any one of the preludes and fugues from Bach's "Wohltemperiertes Klavier", selected by the candidate;

(*b*) To transpose a simple piece at sight;

(*c*) To read at sight from a full score of a date not later than Mendelssohn;

(*d*) To modulate at the keyboard.

Tests equivalent to (*a*), (*b*), and (*c*) will be arranged for singers or players upon orchestral instruments.

N.B. Students should also read the section covering graduation requirements on page 14.

Viva Voce 2b. Each student enrolled in the Second Year of Music Education will be required to present himself at the end of the session before a faculty committee for an oral examination. This examination will aim at ascertaining the candidate's knowledge of and special interests in music. Any candidate failing in this examination will be asked to present himself for a supplemental examination at the end of the Third Year.

VII. GENERAL INFORMATION

Students in the Faculty of Music have at their disposal the facilities of both the University of Toronto and the Royal Conservatory of Music. The main buildings of the Conservatory are centrally located adjoining the University campus.

Instruction in academic subjects is given by the staff of the Faculty of Arts, largely at University College. Music courses and individual lessons are given by the staff of the Faculty of Music at the Royal Conservatory.

The Conservatory main building, together with its adjoining annexes, contains the administrative offices, classrooms, eighty-two studios for teaching and practice, three practice organs, the Concert Hall and

Recital Hall, two lecture halls, the library and listening room, a music sales counter and a cafeteria.

The Library has an extensive collection of books, scores, periodicals, and reference material, while the Faculty of Music maintains separate libraries of chorus, band, and orchestra music. The listening room is equipped with seven turntables with earphone attachments so that students may take advantage of the large collection of phonograph recordings.

Modern audio-visual equipment including phonographs, tape recording machines, and film projectors is used in teaching. The Faculty owns over 100 string, woodwind, brass, and percussion instruments for the use of students in music education classes.

The Concert and Placement Bureau arranges concerts across the Dominion for the Conservatory's leading students and recent graduates, both singers and instrumentalists. Requests are filled for oratorio and operatic soloists, choristers, organists, accompanists, and musical performers in all categories. The Bureau also fills teaching positions and arranges for summer employment.

Students may take advantage of the varied activities of the University and Conservatory including lectures, recitals and concerts, dramatic productions, and athletic and social events. Valuable performing experience may be gained through membership in the University and Conservatory Symphony Orchestras, the University Chorus, the Hart House Glee Club, and the Conservatory Opera Company, as well as through professional organizations such as the CBC Opera Company, the Opera Festival, and the Mendelssohn Choir.

The musical season in Toronto provides an unusual opportunity to hear outstanding organizations and artists; performances of the Opera Festival and Toronto Symphony Orchestra being of special note. Arrangements can be made for special reduced rates of admission for many musical events.

The Undergraduate Association of the Faculty of Music

The Undergraduate Association is the official undergraduate organization in the Faculty of Music. Its membership consists of all resident students.

The object of the Association, as stated in its Constitution, is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body, to encourage the participation of the student body in University activities, and to further goodwill among the members themselves."

The officers are elected annually and consist of the President, the

Vice-President, the Secretary, the Students' Administrative Council representative and an Executive Committee composed of members representing each year and course. One member of the faculty is chosen annually by the officers of the Association to act as an adviser to the Association.

VIII. LIVING ACCOMMODATION

Women Students' Residence

The Conservatory Residence is directly connected to the main building and provides accommodation and meals for more than fifty women students. Application for residence accommodation for 1954–1955 should be made as early as possible, accompanied by a deposit of $20.00 which will be applied against fees. Students are required to register for accommodation and meals for the period from September 7, 1954 to June 24, 1955 unless special permission is granted otherwise. Students of the Faculty of Music will, however, be allowed a reduction of fees to cover the cost of meals not taken, if not in residence beyond the time required for their courses.

Fees for the academic year vary from $580 to $600 for the ten-month period, depending on the accommodation required. Fees are payable in advance every two months commencing October 1 in three equal instalments of $135 to $140 with a final instalment on April 1. Fees do not cover laundry service, but a laundry room is available for the use of students.

The residence is closed during the Christmas vacation and arrangements must be made for accommodation elsewhere during that period.

Other Living Accomodation

For other living accommodation inquiry may be made from the following sources:

Women (Residences maintained by the various Arts Colleges):
University College—Dean of Women; *Victoria College*—Dean of Women; *Trinity College*—Registrar; *St. Michael's College*—Head, St. Joseph's College, Queen's Park or Head, Loretto College, 86 St. George Street.

Men (Residences maintained by the various Arts Colleges):
University College—Dean of Men; *Victoria College*—Senior Tutor; *Trinity College*—Registrar; *St. Michael's College*—The Superior, St. Michael's College.

The University Men's Residence for undergraduates of all faculties, apply to Secretary, Residence Committee, Simcoe Hall. An early application is advisable.

The total cost of residence accommodation for a session, including meals, is approximately $500.00 but this figure is subject to change.

For information concerning accommodation in private homes and rooming houses students may use the facilities of the Housing Service maintained by the Students' Administrative Council in Hart House.

IX. REGULATIONS FOR THE DEGREE OF MASTER OF MUSIC

I. *Admission Requirements*

Candidates for the degree of Master of Music must register with the Secretary of the School of Graduate Studies not later than October 1st.

They shall hold the degree of Bachelor of Music (Mus.Bac.) of the University of Toronto or a degree recognized as equivalent by the Council of the School of Graduate Studies.*

Students whose chosen area of concentration is composition must, in making application for admission, submit with their academic credentials two or more specimens of original composition, to show their aptitude for the work of this course.

Students whose chosen area of concentration is music education must have successfully completed the course for High School Assistants' certificate (music option) in the Ontario College of Education or its equivalent.

(*Note*: Candidates for the degree of Master of Music are required to observe the general regulations contained in the Calendar of the School of Graduate Studies.)

II. *Attendance*

Before being recommended for the degree, graduate students are required to be in attendance at the University for two regular sessions; except that:

Students who hold the degree of Mus.Bac. in Music Education of this University and have successfully completed the course for the High School Assistants' certificate (music option) in the Ontario College of Education or its equivalent are required to be in attendance at the University for one session only, provided they choose music education as their area of concentration.

III. *Programme of Study*

Candidates for the degree are required (1) to complete a programme of study approved by the Committee administering the degree,

**Students who have successfully completed the Honours Course in Music of this University, holding the degree of B.A., may be enrolled provisionally and will be required to complete such pre-requisite work as the Master of Music Committee may prescribe. Upon completion of all pre-requisite requirements the student will be enrolled as a candidate for the degree; he will be eligible for the Departmental examinations only after all pre-requisite requirements have been fulfilled.*

(2) to prepare a thesis (or a music exercise) and (3) to pass an oral examination on questions of a general nature, as well as on questions relative to the subject matter of the thesis.

Students will choose one of the following areas of concentration around which their programme of study will be planned:

Composition
Theory
History and Literature of Music
Music Education

The following list indicates the main fields within which candidates may find assistance in their studies.

Composition

Advanced Harmony
Advanced Counterpoint
Contemporary Techniques
Orchestration
Composition

Theory

Advanced Harmony
Advanced Counterpoint
Contemporary Techniques
History of Theory
Pedagogy of Theory

History and Literature of Music

Introduction to Musicology
Paleography
Contemporary Techniques
Special Projects and Research in Musicology

Music Education

Choral Arranging
Instrumental Arranging
Contemporary Techniques
Special Projects and Research in Music Education

Students specializing in history and literature of music are required to show a reading knowledge of either German or Italian, the satisfactory fulfilment of this requirement to be certified by the appropriate department of the University.

All candidates proceeding to the degree may be required to participate in the University Orchestra or Chorus.

IV. *Graduation Requirements*

Not later than October 31st of the Academic year in which the candidate expects to obtain the degree, he shall submit the title of his proposed thesis (or the plan of his musical exercise) for acceptance by the Master of Music Committee.

Two bound copies of the thesis (or the musical exercise), which must be completed within three years of the date of enrolment, must be submitted to the Secretary of the School of Graduate Studies not later than April 1st of the year in which the student expects to obtain the degree.

The thesis or exercise, if accepted by the Committee, cannot be

returned to the candidate. One copy must be deposited in the University Library and the second in the library of the Royal Conservatory of Music of Toronto. If a candidate wishes to keep a copy of his thesis or exercise, he should make arrangements accordingly before submitting his work in duplicate to the Secretary.

Evidence that the candidate has satisfactorily completed all requirements with regard to thesis (or music exercise), and such examinations as the Master of Music Committee shall require, shall be forwarded to the Council of the School of Graduate Studies not later than May 1st.

FEES

	Year	Academic Fees	Incidental Fees	Total Fees	First Instalment	Second Instalment*
Master's Degree	1 & 2	$250	$9	$259	$134	$128

*Due on Jan. 15.

X. REGULATIONS FOR THE DEGREE OF DOCTOR OF MUSIC

Candidates for the degree of Doctor of Music who are Bachelors of Music of the University of Toronto and who have satisfied the examiners in submission of a musical exercise other than a thesis, must register before October 1st. They can not, however, register earlier than the session of the calendar year following that of their graduation as Bachelors.

Applicants who hold the degree of Bachelor of Music from universities other than Toronto and holders of the same degree from the University of Toronto who have not submitted an exercise in the form of a composition must, in making application for admission, submit along with their academic credentials, two or more specimens of original composition such as will serve to show their aptitude for the work of this course. Applications from such candidates must be submitted to and approved by the Mus.Doc. Committee of the School of Graduate Studies. Applications for such admission should be accompanied by a full statement and evidence of academic standing and should reach the Secretary of the School of Graduate Studies not later than October 1st of the year in which the candidates wish to register.

(*Note*: Candidates for the degree of Doctor of Music are required to observe the general regulations contained in the Calendar of the School of Graduate Studies.)

The requirements are two: (1) a written and oral examination (see paragraph 1 below); (2) a musical exercise (see paragraph 2 below).

The exercise may not be submitted until after both written and oral examinations have been passed.

1. (*a*) The written examinations will include the following:
Harmony (Composition) in not more than eight parts;

Counterpoint (including free composition) in not more than eight parts. A knowledge of the style of the 16th century English and Italian schools will be required;
Fugue in not more than four parts, vocal and instrumental;
Orchestration;
History of Music.

(*b*) The oral examination will include questions of a general nature and questions relative to the critical and analytical knowledge of the following scores:

Verdi: Requiem (full score: Eulenberg)
Bartok: Violin Concerto (full score: Boosey & Hawkes)

The examinations will take place in Toronto in April or at times to be fixed by the Senate. The candidate will be allowed to repeat those papers in which he does not reach the required standard, provided that the number of those papers, including the oral, does not exceed two.

2. The exercise should require at least 30 minutes in performance and may be in the nature of one of the following:

(*a*) A cantata—this to include an overture, choruses, parts for one or more solo voices, and full orchestral accompaniment;
(*b*) A work for full orchestra in cyclic form;
(*c*) An orchestral tone-poem.

Two bound copies of the exercise must be submitted to the Secretary of the School of Graduate Studies not later than the first of April of any year following that in which the candidate has passed the written examination, accompanied by a declaration that it is the candidate's own unaided work.

The exercise, if accepted by the Committee, cannot be returned to the candidate. One copy must be deposited in the University library and the second in the library of the Royal Conservatory of Music of Toronto. If a candidate wishes to keep a copy of his exercise, he should make arrangements accordingly before submitting his work in duplicate to the Secretary.

First year of registration . . . . . Academic Fee $100.00
Re-registration each succeeding year . Academic Fee $25.00

CALENDAR 1954

Jan.

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Mar.

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April

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June

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July

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Aug.

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CALENDAR 1955

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April

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July

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Aug.

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Nov.

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Dec.

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